

Seinem hochverehrten Freunde
JOHANNES BRAHMS
 zugeeignet.

Drei
QUARTETTE
 für
 2 Violinen, Bratsche und Violoncell
 componirt
 von
HEINRICH VON HERZOGENBERG.

OP. 42.

Nº1. G moll.
 Partitur u. Stimmen.
 Pr. 12 Mk.

Nº2. D moll.
 Partitur u. Stimmen.
 Pr. 12 Mk.

Nº3. G dur.
 Partitur u. Stimmen.
 Pr. 10 Mk.

Eigenthum des Verlegers für alle Länder.
LEIPZIG u. WINTERTHUR, J. RIETER-BIEDERMANN.

Den Verträgen gemäß eingezeichnet.

1289 a/b 1290 a/b 1291 a/b

1884.

QUARTETT.

Violine I.

Allegro energico.

Heinrich von Herzogenberg, Op. 42. N^o 1.

The musical score for Violin I is written in 3/4 time, key of B-flat major. It consists of 12 staves. The dynamics and articulations are as follows:

- Staff 1: *f*, *sf*, *sf*, *ff*, *sf*, *p*
- Staff 2: *espr.*, *p*
- Staff 3: *mf*
- Staff 4: *cresc.*, *f*, *sf*, *p*
- Staff 5: *cresc.*, *p*
- Staff 6: *mf*, *cresc.*, *f*
- Staff 7: *ff*, *sf*, *dim.*, *p espr.*
- Staff 8: *f*, *p*, *f*
- Staff 9: *p*, *rit.*

Violine I.

Viol. II.

1289b

Violine I.

a tempo

1289b

Violine I.

42

Violine I. musical score, page 42. The score consists of 12 staves of music in G major. It begins with a series of eighth and sixteenth notes, followed by a crescendo leading to a fortissimo (sf) section. The tempo changes from 'a tempo' to 'rit.' and back to 'a tempo'. The piece concludes with a decrescendo (dim.) and a final piano (pp) note.

1289b

Violine I.

Violine I. musical score, page 5. The score consists of 12 staves of music in G major. It begins with a series of eighth and sixteenth notes, followed by a crescendo leading to a fortissimo (f) section. The tempo changes from 'a tempo' to 'rit.' and back to 'a tempo'. The piece concludes with a decrescendo (dim.) and a final piano (p) note.

1289b

Violine I.

Andantino.

p *rinf.* *dim.* *p* *p*

cresc. *dim.* *p* *rit.*

pp *p* *pp* *p* *cresc.*

mf *dim.* *rit.* *p* *p*

p *p*

cresc. *mf* *p* *dim.* *rit.*

p *p* *p*

p *cresc.* *mf*

rit. *p* *p* *p*

p *p* *cresc.*

dim. *p* *dim.* *p* *p*

Gleiche Achtel. *poco scherzando*

p *f* *p* *stacc.*

1289b

Poco meno mosso.

dim.

p

pp *rallent.* - - - *poco* - *a*

Tempo I.

poco - - - *ppp* *mf* *f*

ff *mf*

f

ff *sf*

dim.

p

p

1289b

Allegro.

p

mf

dim. *f*

p

mf *p* *mf*

f

dim.

p *dim.*

pp

p *cresc.*

pizz. *arco.*

f *p*

f *pespr.* *simile*

cresc. *f* *p*

rit. *sosten.* *pp* *mf* *dim.* *p* *pp* *p* *pp*

cresc. *mf* *dim.* *p* *pp* *rit.* *a tempo*

Allegretto. *rit.* *p* *cresc.*

cresc. *mf* *sf* *sf*

p *mf* *sf*

sf

Tempo I. *p* *mf*

dim. *dim.* *p*

dim. *pp*

Violine I.

Allegro molto.

Musical score for Violine I, page 8, starting with **Allegro molto.** The score consists of ten staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The first staff starts with a *p* (piano) dynamic and features a series of eighth notes. The second staff includes a *dim.* (diminuendo) marking and a *p* dynamic. The third staff has a *mf* (mezzo-forte) dynamic. The fourth staff features a *p* dynamic followed by a *cresc.* (crescendo) and a *f* (forte) dynamic. The fifth staff includes a *f* dynamic, a *dim.* marking, a *p* dynamic, and a *rall.* (rallentando) marking. The sixth staff begins with **Meno mosso.** and an *espr.* (espressivo) marking. The seventh staff has a *mf* dynamic. The eighth staff includes a *cresc. poco a poco* marking. The ninth staff has a *p* dynamic. The tenth staff has a *mf* dynamic. The score concludes with a *sf* (sforzando) dynamic.

Violine I.

Tempo I.

Musical score for Violine I, page 9, starting with **Tempo I.** The score consists of ten staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The first staff starts with a *f* (forte) dynamic. The second staff includes a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The third staff has a *mf* (mezzo-forte) dynamic. The fourth staff features a *p* dynamic followed by a *cresc.* (crescendo) and a *f* (forte) dynamic. The fifth staff includes a *f* dynamic, a *dim.* marking, and a *p* dynamic. The sixth staff begins with **Meno mosso.** and a *p* dynamic. The seventh staff has a *mf* dynamic. The eighth staff includes a *cresc. poco a poco* marking. The ninth staff has a *p* dynamic. The tenth staff has a *mf* dynamic. The score concludes with a *sf* (sforzando) dynamic.

Allegro energico. Violine II.

Heinrich von Herzogenberg, Op. 42. No 1.

f sf sf ff sf p espr.
dim. p
mf
f sf p cresc. espr. p
mf cresc.
f ff sf sf dim.
p f p f dim. p
rit. - a tempo p dolce pp
p pp cresc. p semplice pizz.
tranquillo 1 arco p espr. p
dim. p p 3 3 3 dim.
dim. p pp sempre 1
f 1289 a tempo

Violine II.

1

p *cresc.* *mf cresc.*

f sf pesante sf cresc.

ff sf sf

p cresc.

cresc. mf cresc.

cresc. largamente

ff con fuoco

f sf sf sf cresc.

ff sf sf

sf sf

Violine II.

Gleiche Viertel.

[illegible]

1289b

mf

Violine II.

Gleiche Achtel.

Musical score for "The Swan" by Camille Saint-Saëns, Op. 20, No. 4. The score is in G major, 3/4 time, and consists of 12 staves. It features a variety of musical notations including triplets, slurs, and dynamic markings such as *ff*, *mf*, *f*, *dim.*, *p*, and *cresc.* The piece is marked "Allegretto" and includes a repeat sign at the end.

Violine II.

Allegro.

p
mf
dim.
f
mf espr.
f
dim.
dim.
pp
p
cresc.
Poco meno mosso.
sf
dim.
p
Adagio. a tempo
ppp
p
f
rallent.

1289b

Violine II.

5

tr
f
pizz.
p
arco
tr
f
p
simile
1.
2.
cresc.
f
p
1.
2.
sosten.
rit.
pp
mf
dim.
p
pp
p
pp
1.
2.
cresc.
mf
dim.
p
pp
rit.
2.
6/8
rit.
p
cresc.
cresc.
sf
sf
p
mf
Tempo I.
sf
sf
p
mf
dim.
dim.
1.
p
dim.
pp

1289b

Violine II.

Allegro molto.

Musical score for Violine II, page 8, starting with **Allegro molto.** The score is written in G major (one sharp) and 3/4 time. It consists of 12 staves of music. The first staff begins with a *p* (piano) dynamic. The second staff has a first ending bracket. The third staff includes *pizz.* (pizzicato) and *dim. arco* (diminuendo arco) markings. The fourth staff has a *mf* (mezzo-forte) dynamic. The fifth staff has a *p cresc.* (piano crescendo) marking. The sixth staff has a *sf* (sforzando) dynamic. The seventh staff has a *sf* dynamic and a first ending bracket. The eighth staff has a *2. rall.* (second ending, rallentando) marking and a *Meno mosso.* (less motion) tempo change. The ninth staff has a *dim.* (diminuendo) marking. The tenth staff has a *p* dynamic. The eleventh staff has a *mf* dynamic. The twelfth staff has a *p* dynamic. The thirteenth staff has a *1. 2.* (first and second endings) marking. The fourteenth staff has a *p* dynamic. The fifteenth staff has a *cresc. poco a poco* (crescendo poco a poco) marking. The sixteenth staff has a *p* dynamic. The seventeenth staff has a *mf* dynamic. The eighteenth staff has a *p* dynamic. The nineteenth staff has a *mf* dynamic. The twentieth staff has a *p* dynamic. The twenty-first staff has a *mf cresc.* (mezzo-forte crescendo) marking. The twenty-second staff has a *sf* dynamic. The twenty-third staff has a *sf* dynamic. The twenty-four staff has a *f* (forte) dynamic. The score ends with a double bar line and a *sf* dynamic.

Violine II.

Musical score for Violine II, page 7, continuing from page 8. The score is written in G major (one sharp) and 3/4 time. It consists of 12 staves of music. The first staff has a *dim.* (diminuendo) marking. The second staff has a *p* dynamic. The third staff has a *1* (first ending) marking. The fourth staff has a *pizz.* (pizzicato) marking. The fifth staff has a *mf* dynamic. The sixth staff has a *f* (forte) dynamic. The seventh staff has a *p cresc.* (piano crescendo) marking. The eighth staff has a *sf* dynamic. The ninth staff has a *dim.* marking. The tenth staff has a *Meno mosso.* (less motion) tempo change. The eleventh staff has a *p* dynamic. The twelfth staff has a *espr.* (espressivo) marking. The thirteenth staff has a *mf* dynamic. The fourteenth staff has a *cresc. poco a poco* (crescendo poco a poco) marking. The fifteenth staff has a *p* dynamic. The sixteenth staff has a *1 2* (first and second endings) marking. The seventeenth staff has a *p* dynamic. The eighteenth staff has a *mf* dynamic. The nineteenth staff has a *p* dynamic. The twentieth staff has a *pp* (pianissimo) dynamic. The twenty-first staff has a *1 pizz.* (first ending, pizzicato) marking. The score ends with a double bar line and a *1* (first ending) marking.

QUARTETT.

Bratsche.

Allegro energico.

Heinrich von Herzogenberg, Op. 42. No. 1.

f *sf* *f* *ff* *f* *p* *espr.*
dim. *p* *20*
mf *cresc.* *f* *sf*
p *cresc.* *pespress.* *40*
mf *cresc.* *50*
f *ff* *f* *sf* *dim.* *p* *60*
f *rit.* *a tempo* *pizz.* *f* *dim.* *p*
2 *arco* *espr.* *p* *p* *espr.* *pp* *1* *p* *pp*
90 *f* *espr.* *tranquillo* *cresc.*
100 *dim.* *p* *1*
110 *dim.* *p* *pp* *sempre* *120*
130 *f* *rall.* *dim.* *ppp*

Bratsche.

[illegible]

Bratsche.

Tempo I.

arco

mf *f*

dim. *p* *rall.* *pizz.*

ff *mf* *f*

ff *sf* *mf* *sf*

Gleiche Viertel.

pizz. *sf* *arco* *mf* *f*

cresc.

Gleicher Tact.

ff *dim.* *p stacc.*

cresc. *f*

sf *sf* *sf* *sf* *sf* *sf*

ff

1289b

Bratsche.

150

p

160

p *cresc.*

170

p

180 *mf*

cresc. *sf* *sf* *f*

190

sf *sf* *ritard.*

a tempo *p* *a tempo*

200

p *ritard.* *f*

210

220

f

230

dim. *pdim.* *pp*

240

p

Poco meno mosso.

250 *cresc.*

sf *dim.* *p* *espr.*

Bratsche.

240

f *sf* *p* *cresc.* *f*

250

p *rit.* *a tempo* *f* *dim.* *p*

260

p dolce *pp* *p* *cresc.* *2+4*

270

p *cresc.*

280

p *espr.* *p* *arco* *190*

290

pizz. *f* *espr.* *p* *tranquillo* *p*

300

dim. *p*

310

espr. *dim.* *p*

320

cresc. *accel.* *mf*

330

prallent. *pcresc.* *dim.* *a tempo*

340

p *cresc. molto*

350

ff *sf* *mf* *dim.* *p*

Bratsche.

Andantino.

p *rinf.* *dim.* *p* *cresc.* *dim.* *p* *rit.* *1.* *2.* *cresc.* *pp* *p* *pp* *p* *mf* *dim. rit.* *1.* *2.* *p* *pespr.* *30* *p* *cresc.* *mf* *dim.* *rit.* *1.* *2.* *p* *40* *p* *1.* *2.* *p* *cresc.* *mf* *rit.* *50* *1.* *2.* *p* *1.* *2.* *p* *60* *1.* *2.* *p* *cresc.* *dim.* *p* *dim.* *p*

Gleiche Achtel.
poco scherzando *tr.*

p *1* *p* *f* *p* *f* *pizz.* *tr.* *stacc.* *f*

1289b

Bratsche.

Poco meno mosso.

cresc. *sf* *dim.* *p* *espr.* *30* *pp* *rallent.* *pizz.* *a tempo arco* *mf* *f* *30* *ff* *mf* *100* *f* *ff* *sf* *3* *110* *f* *sf* *sf* *120* *3* *sf* *p* *130* *dim.* *140* *3*

1289b

Bratsche.

Allegro.

Musical score for Bratsche, page 8, measures 1-60. The score is in 3/4 time, key of D major. It begins with a piano (*p*) dynamic. Measures 1-10 show a melodic line with a crescendo. Measures 11-20 continue the melody with a *mf* dynamic. Measures 21-30 feature a *sf* dynamic and a *dim.* marking. Measures 31-40 show a *f* dynamic and a *dim.* marking. Measures 41-50 feature a *pizz.* marking and a *f* dynamic. Measures 51-60 show a *pizz.* marking and a *f* dynamic.

Bratsche.

Musical score for Bratsche, page 5, measures 61-140. The score is in 3/4 time, key of D major. It begins with a *f* dynamic and a *pespr.* marking. Measures 61-70 show a *p* dynamic and a *simile* marking. Measures 71-80 continue the melody with a *cresc.* marking. Measures 81-90 feature a *f* dynamic and a *p* dynamic. Measures 91-100 show a *pp* dynamic and a *cresc.* marking. Measures 101-110 feature a *mf* dynamic and a *dim.* marking. Measures 111-120 show a *p* dynamic and a *pp* dynamic. Measures 121-130 feature a *mf* dynamic and a *dim.* marking. Measures 131-140 show a *p* dynamic and a *pp* dynamic.

Bratsche.

Allegro molto.

10
20
30
40
50
60
70
80
90
100
110
120
130
140

p, *sf*, *dim.*, *p*, *arco*, *mf*, *f*, *p cresc.*, *sf*, *dim.*, *Meno mosso.*, *prall.*, *pizz.*, *1. arco*, *2. arco*, *p cresc.*, *poco a poco*, *p*, *mf*, *pizz.*, *arco*, *mf cresc.*, *sf*, *f*

Bratsche.

Tempo I.

150
160
170
180
190
200
210
220
230
240
250
260
270
280

arco, *sf*, *dim.*, *p*, *pizz.*, *arco*, *f*, *p cresc.*, *sf*, *dim.*, *p*, *Meno mosso.*, *pizz.*, *arco*, *espr.*, *mf*, *pizz.*, *p*, *arco*, *p cresc.*, *poco a poco*, *p*, *mf*, *pizz.*, *p*, *pp*, *mf*, *pizz.*, *arco*, *mf cresc.*, *sf*, *f*

QUARTETT.

1

Violoncell.

Allegro energico.

Heinrich von Herzogenberg, Op.42.Nº4

The score for the Violoncell part is written in bass clef with a key signature of two flats (B-flat major) and a 3/4 time signature. It begins with a forte (*f*) dynamic and a *pizz.* (pizzicato) instruction. The music features a variety of dynamics including *sf*, *ff*, *p*, *mf*, *pp*, and *ppp*. Articulations such as *arco* and *pizz.* are used throughout. The tempo is marked *Allegro energico.* and includes changes to *rit.* (ritardando), *dolce* (dolce), *a tempo*, and *rall.* (rallentando). The piece concludes with a first ending marked *1.* and a second ending marked *2.* The final measure is marked *ppp*.

a tempo
p *p* *peresc.*
mf cresc. *f sf pesante sf sf cresc.*
ff sf sf
pizz. *p*
cresc.
mf cresc. *arco* *f* *largamente*
f *con fuoco* *ff*
sf sf sf sf sf sf cresc.
ff
sf sf
f *ff* *dim.* *rit.*
- pizz. a tempo *arco* *pizz.* *arco*
p *pp*

Violoncell.

[illegible]

Violoncell.

Violoncello.

arco
p
cresc.
p
cresc.
mf
f
p
2 a tempo
rit. p
2 a tempo
rit. f
pizz. f
2 f
arco f
dim.
p dim.
pp
espr. p
cresc.
Poco meno mosso. p
sf dim.
pizz.
rall. pp
Tempo I. arco mf
f
ff
f
ff
3 sf
3 sf

Violoncell.

Violoncell.

Violoncell musical score, 12 measures. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo and dynamics markings are as follows:

- Measure 1: *pizz.* (pizzicato), *arco* (arco), *cresc.* (crescendo), *f* (forte), *sf* (sforzando), *p* (piano).
- Measure 2: *f* (forte), *dim.* (diminuendo), *p* (piano).
- Measure 3: *p* (piano), *rit.* (ritardando), *a tempo* (a tempo), *pizz.* (pizzicato), *p* (piano), *pp* (pianissimo).
- Measure 4: *p* (piano), *pp* (pianissimo), *arco* (arco), *p espr.* (piano espressivo), *p* (piano).
- Measure 5: *pizz.* (pizzicato), *cresc.* (crescendo), *f* (forte).
- Measure 6: *arco* (arco), *p* (piano), *dim.* (diminuendo), *p* (piano).
- Measure 7: *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), *a tempo* (a tempo).
- Measure 8: *cresc. ed acceler.* (crescendo and acceleration), *mf* (mezzo-forte), *p* (piano), *rall.* (ritardando).
- Measure 9: *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), *a tempo* (a tempo).
- Measure 10: *p* (piano), *cresc. molto* (crescendo molto).
- Measure 11: *ff* (fortissimo), *sf* (sforzando), *mf* (mezzo-forte), *dim.* (diminuendo).
- Measure 12: *p* (piano).

Violoncell.

Andante.

p *rinf.* *dim.* *p* *p*

cresc. *dim.* *p* *rit.* *p*

cresc. *mf* *dim.* *rit.* *p* *espr.*

p

cresc. *mf* *dim.* *rit.* *p*

2. pizz. *p* *1.* *p* *2.* *p*

cresc. *mf* *p* *rit.*

1. *2.* *arco* *p* *1.* *p*

2. *p* *cresc.* *dim.* *p* *1.* *p*

Gleiche Achtel.
poco scherzando

p *p* *stacc.* *f* *p*

f *pizz.* *arco* *p*

12899b

This page of musical notation is for a double bass, written in G major (one sharp). It consists of ten staves of music. The notation includes various dynamics, articulation, and performance instructions.

- Staff 1:** Starts with *rallentando*. Dynamics: *pp*, *mf*. Includes the instruction *arco* for the final measure.
- Staff 2:** Dynamics: *f*, *ff*. Features a slur over the last four measures.
- Staff 3:** Dynamics: *mf*, *f*.
- Staff 4:** Dynamics: *ff*.
- Staff 5:** Features triplets and accents. Dynamics: *f*.
- Staff 6:** Features a triplet and an accent. Dynamics: *f*, *p*.
- Staff 7:** Dynamics: *dim.*
- Staff 8:** Continues the melodic line.
- Staff 9:** Dynamics: *p*. Includes the instruction *pizz.* (pizzicato) for the first measure.
- Staff 10:** Dynamics: *f*. Includes the instruction *pizz.* for the first measure.

Violoncell.

Allegro.

p

pizz.

f

arco

dim.

f

mf

p

sf

dim.

pp

pespr.

cresc.

sf

dim.

Poco meno mosso.

pizz.

1289b

Violoncell.

tr

f

p

stacc.

pizz.

f

p

cresc.

f

p

sosten.

pp

mf

dim.

p

pp

cresc.

Allegretto.

arco

mf

dim.

p

pp

rit.

a tempo

rit.

p

cresc.

mf

sf

sf

p

mf

Tempo I.

sf

sf

p

mf

dim.

dim.

p

pizz.

arco

1289b

Violoncell.

Allegro molto.

Violoncell. score for page 6, Allegro molto section. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a 3/4 time signature. The first staff contains a sequence of notes with dynamic markings *p*, *sf*, and *dim.*, and articulation marks *pizz.* and *arco*. The second staff continues with *dim.* and *p*. The third staff features *arco*, *pizz.*, and *mf*. The fourth staff has *arco*, *pizz.*, and *f*. The fifth staff includes *cresc.* and *f*. The sixth staff shows *dim.* and *p*. The seventh staff is marked *Meno mosso.* and *arco*. The eighth staff has *pizz.* and *mf*. The ninth staff includes *arco* and *cresc. poco a poco*. The tenth staff has *p*. The eleventh staff has *mf*. The twelfth staff has *pizz.* and *arco*. The thirteenth staff has *Tempo I.* and *pizz.*. The score concludes with a double bar line and a final *f* dynamic marking.

Violoncell.

Violoncell. score for page 7, continuation of the piece. The score is written in bass clef with a key signature of two flats. It begins with a 3/4 time signature. The first staff contains notes with dynamic markings *sf*, *dim.*, and *p*. The second staff has *arco*, *pizz.*, and *mf*. The third staff includes *pizz.* and *f*. The fourth staff has *cresc.* and *f*. The fifth staff shows *dim.* and *p*. The sixth staff is marked *Meno mosso.* and *arco*. The seventh staff has *pespr.* and *p*. The eighth staff includes *cresc. poco a poco* and *p*. The ninth staff has *p*. The tenth staff has *p*. The eleventh staff has *pizz.* and *mf*. The twelfth staff has *pp*. The thirteenth staff has *pp*. The score concludes with a double bar line and a final *f* dynamic marking.

Seinem hochverehrten Freunde
JOHANNES BRAHMS
zugeeignet.

Drei
QUARTETTE
für
2 Violinen, Bratsche und Violoncell
componirt
von
HEINRICH von HERZOGENBERG.

— OP. 42. —
№1. G moll. №2. D moll. №3. G dur.
Partitur u. Stimmen. Partitur u. Stimmen. Partitur u. Stimmen.
Pr. 12 Mk. Pr. 12 Mk. Pr. 10 Mk.

Eigenthum des Verlegers für alle Länder.
LEIPZIG u. WINTERTHUR, J. RIETER-BIEDERMANN.

Den Verträgen gemäß eingzeichnet.

1289 $\frac{a}{b}$ 1290 $\frac{a}{b}$ 1291 $\frac{a}{b}$
1884.

**MERTON COPYING
SERVICE**

8 Wilton Grove, London SW19 3QX
Phone/Fax: 020 8540 2708
e-mail: mertonmusic@argonet.co.uk
No. 4155